

# JOE SATRIANI SUPER COLOSSAL





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# JOE SATRIANI — SUPER COLOSSAL

It's been 20 years since guitar monster Joe Satriani shook the world with his debut solo release, *Not of This Earth*. But when we broke this news to Satch himself, he couldn't believe it.

"Wow," he marvels. "I had no idea." Quickly he logs onto his website, [satriani.com](http://satriani.com). "Whaddya know! You're absolutely right!"

Of course, this just proves that Satriani isn't the type to look back—especially when he's got something like *Super Colossal* on his mind.

Who can blame him? Even in a catalog that's overflowing with some of the most amazing six-string wizardry ever documented, *Super Colossal*, his newest Epic release, stands out. Whether you're a connoisseur of the guitaristic arts or someone who simply digs great grooves and passion in music, this CD lives up to its name.

In fact, though Satriani has had a dream career that's ranged from building a reputation as the teacher that the greatest guitarists sought out for lessons, to exploding all over the map with more than ten million sales of eleven solo albums (two platinum, four gold), thirteen Grammy nominations, three platinum DVD's, the historic G3 guitar summits, and tours/sessions with everyone from Mick Jagger to Deep Purple to Spinal Tap, *Super Colossal* is an unprecedented achievement.

Why? Because it's about more than playing guitar.

It's about the magic in music.

More precisely, it's about finding that sweet spot where sweeping gestures and a craftsman's attention to detail enrich each other.

You hear it in the title track's thundering, foot-stomp beat and intricately textured lead line; in the spiritual intensity of "A Love Eternal"; in the raucous, party-down exhilaration of "Crowd Chant"; and in the cinematic menace of "One Robot's Dream."

And especially, you feel it because Satriani is digging down, finding the right note and letting it fly, and focusing more on touching hearts than blowing minds.

*Super Colossal*, then, completes his transformation, long in progress, from stunning instrumentalist to fully realized artist.

"People who picked up on my records early on knew that I couldn't be easily pigeonholed," Satriani says. "I was never a metal player or a fusion player or a straight-ahead rock player, though these are all elements of my personality. I think I just go further into each of those places now, especially on *Super Colossal*. To me, there's more variety here than on any other album I've done."

The title reflects the ambition that Satriani brought to this project from its first conceptual glimmer. In the spring of 2005 he was winding down the tour behind his previous album, *Is There Love in Space?*, a marathon that had him playing 115 shows in 25 countries over 14 months. His plan was to head home to San Francisco after the last show in India, wrap up a few projects—the *G3 Live in Tokyo* DVD, music for a NASCAR video game—and then start putting a live CD.

Maybe that was his road adrenaline talking, for once he allowed himself a short vacation, a different picture took shape. "It dawned on me that I didn't want to do that live album right now," he explains. "In fact, I was totally against it. Instead, I wanted to stay in my little cave—my home studio—and build a beautiful but powerful record, one that sounds big on the surface but also has details hidden inside that you hear after listening for maybe the tenth time."

With that, Satriani combed through more than 30 of his latest songs. As he whittled this list down, he backed away even further from the live concept, to the point that he decided to do the record, aside from the drum tracks, on his own. "I couldn't let any of them go," he admits.

And so the hard work began. In early morning and late evening sessions, recording digitally in the cozy facility he'd built next to his son's playroom, shaping each sound carefully through familiar and new equipment, Satriani addressed his songs, beginning with a guide track that he'd lay down on electronic drums. The keyboard and guitar followed, with the bass coming in at the end. The further he got, the better he felt about working on his own.

"When you're a multi-instrumentalist, layering each part, you have lots of time to reflect," he says. "After a few months you're dying to take the music out in front of an audience and slam it out. But the opportunity to get really subtle and delicate exists only when you're recording these songs for the first time. Also, you learn from it. You're fully engaged, so that you wake up in the middle of the night thinking about it. You worry and agonize over every detail, but six months later all that fades and you're in love with what you've done."

This attention to detail shines throughout *Super Colossal*. Encouraged by the sounds he was discovering through the interplay of instrument, amp, speaker simulators, and processors, Satriani found ways to express himself through long notes, perfectly selected and caressed, as well as the occasional blinding run. "It was a journey for me to play a song like 'Ten Words,'" he points out, "to learn how to be restrained. You're not just wailing. It's hard to make an instrumental that really says something; that's not just background music or some superficial 'get up and dance' thing. There's nothing wrong with either of those forms; it's just that I'm not doing that. I'm going deeper."

"Besides, after making records for—now that you've pointed it out—20 years," he adds, just a bit wryly, "I'd feel bad if somebody said, 'Man, you're just playing indiscriminately.' You're supposed to get better and to learn how to make the music work, and sometimes that does mean laying back and really speaking through your guitar instead of treating it as a vehicle that lets you play really fast, which increasingly means less and less to me."

After finishing his tracks, he sent them out for live drum overdubs: Four—"A Cool New Way," "One Robot's Dream," "The Meaning of Love," and "Made of Tears"—went to session giant Simon Phillips in L.A.; the rest were cut by Satriani's longtime associate Jeff Campitelli in Vancouver, at the Armoury, a studio that co-producer Mike Fraser (AC/DC) recommended. The acoustics of its main room yielded exactly what Satriani wanted for the rhythm track: a big, brawny resonance that complemented the power of his most aggressive lines, and a rich whisper for softer moments.

"I wanted a sound that was complex and emotional but never revealed the technology behind it," the guitarist explains. "As a result, I managed to find the best guitar tones I've ever put on record. The sound of this album, the incredible variety that somehow fits under this umbrella of *Super Colossal*, makes it special in our book."

"And," he reminds us, "I didn't even know I was celebrating 20 years."



# SUPER COLOSSAL

By Joe Satriani



## A Intro

Moderately slow Rock ♩ = 90

Gr. 1 (dist.) N.C.

*mf*  
\*w/ harmonizer

\*Harmonizer doubles one octave above and one octave below (throughout).

Gr. 2 (dist.)

G#  
⑥  
16ft.

*mf*  
P.S.  
w/ harmonizer

# § B

2nd time, Gtr. 3: w/ Fill 1

C#

⑤

4tr.

Rhy. Fig. 1

E5

11 10 11 10 11/13 13 11 10 11 9 11 9 11

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

N.C.(C#5)

F#5

End Rhy. Fig. 1

11 10 11 10 11/12 11/12 10 (10) 11

E5

F#5

N.C.(C#5)

9 11 9 11 9 11 11 (11) 11 10 11 10 11/13 10 (10) 11

E5

F#5

N.C.(C#5)

9 11 9 11 8 (8) 11 (11) 11 10 11 10

Fill 1

Gtr. 3

(12)



E5 F#5

(harmonizer off) w/ harmonizer

**C**

A# 6fr. F# 2fr. C# 4fr. G# 4fr.

Gtr. 2

A# 6fr. F# 2fr. G# 4fr.

A# 6fr. B 7fr. C 8fr. C# 9fr.

(cont. in notation)

# D

Gtr. 1

N.C.

Gtr. 2

To Coda

(cont. in slashes)



## 2

Gen. 2

Qtr. 3 (semi-clean, w/ delay)

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some triplets and a final measure containing a 7-measure rest. The bottom staff is a bass clef, likely for a piano accompaniment, featuring a simple bass line with octaves and some chords. The title "The Rose Tree" is written in a decorative font at the top right of the page.

[illegible]

The musical score for 'The Rose Tree' is presented on three staves. The top staff is a vocal line in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). It begins with a vocal range indicator 'A# 6fr.' and consists of a series of whole notes. The middle staff is a piano accompaniment in treble clef, starting with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It includes various musical notations such as triplets, sixteenth notes, and slurs. The bottom staff is a piano accompaniment in bass clef, also in common time, featuring a sequence of notes with slurs and a final measure with a fermata.



[illegible]

D.S. al Coda

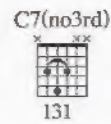
### ⊕ Coda

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with several measures, including triplets and a final measure with a fermata. The bottom staff is a single-line bass line with fingerings indicated by numbers 9, 11, and 12. The piece concludes with a double bar line.



# JUST LIKE LIGHTNIN'

By Joe Satriani



## A Intro

Moderately ♩ = 96

N.C.(Gm)

Riff A

Gtrs. 1 & 2 (clean)

End Riff A

*mf*

## B

Gtrs. 1 & 2: w/ Riff A (4 times)

N.C.(Gm)

Gtr. 3 (semi-clean)

*mf*  
w/ fingers



First system of musical notation. The top staff is a guitar melody in treble clef, featuring a series of eighth notes and a final quarter note. The bottom staff is a bass line in bass clef, with fret numbers (6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0) and a final measure with a 6/8 time signature.

Second system of musical notation. The top staff continues the guitar melody. The bottom staff continues the bass line with fret numbers (6, 5, 3, 0, 5, 3, 0, 5, 0, 5, 3, 0) and a final measure with a 3/4 time signature.

C5

C7(no3rd)

Gtr. 2

Gtr. 3

Third system of musical notation. The top staff shows a guitar melody. Below it, a dashed line indicates a 'w/ ring' instruction. The bottom staff continues the bass line with fret numbers (3, 0, 5, 5, 5, 5, 6, 6, 0, 5, 0, X).

Gtr. 1

Fourth system of musical notation. The top staff shows a guitar melody. Below it, a dashed line indicates a 'cath' instruction. The bottom staff continues the bass line with fret numbers (3, 5, 3, 5, 5, 5, 3).

Gtrs. 1 & 2. w/ Riff A

NC.(Gm)

Gtr. 3

Fifth system of musical notation. The top staff shows a guitar melody. Below it, a dashed line indicates a 'cath' instruction. The bottom staff continues the bass line with fret numbers (3, 5, 3, 5, 5, 5, 3).



E<sup>7</sup>ma<sup>7</sup>C<sup>7</sup>

*mf*

13 13/15 16 18 20 17 18 16/20 22 20 23  
5 5/7 8 10 12 10 11 11/13 15 13 16

\*8va applies to both gtrs (throughout)

Riff B

*mf*

3 3 5 6 8 10 7 8 10 12 10 13

Rhy. Fig. 1

*mf*  
w/ pick and fingers  
let ring throughout

3 3 4 5 6 3 3 3 3 3 3 5 4 5 5

A<sup>b</sup>ma<sup>7</sup>

*loco*

22 22 23 22 (22) 19 19/15 16 18  
15 (15) 16 15 (15) 5 5/7 8 10

12 (12) 13 12 (12) 3 5 6 8

5 4 5 3 4 3 4 3 5 4 5 4 5



Ebmaj7  
Rva

Cm

20 17 19 18/20 22 20 23 23 (23) 12 10 11 13 15 13 16 18 (18)

10 7 8 10 12 10 13 13/15 (15)

End Riff B

End Rhy. Fig. 1

**D**

(Gtrs. 1 & 2: w/ Riff A (4 times))

(Gtrs. 4-7 tace.)

Gtr 3 N.C. (Gm)

6 5 3 0 5 3 0 5 0 5 3 0 0 3 5 5 3 5

6 5 3 0 5 3 0 5 0 5 3 0 0 3 5 2 4 3 5 3

5 5 3 0 5 3 0 5 0 5 3 0 0

5 3

Gtr 3

Gtr 8 (dist.)  
dist

*mf*  
w/ wah-wah

6 5 3 0 5 3 0 5 0 5 3 0 0

5 3

E

Gtr 3 tacet  
Dm7

Cadd9 Bbmaj7

Cadd9

12 10 12 10 12

12 10 12 10 12

3 5 7 3

3 5 3 5 3 5 X

3 5 7 3

3 5 3 5 3 6 3 6

Rhy. Fig. 2

End Rhy. Fig. 2

7 X 7 X

6 6 6

5 X 5 6 6 7

8 10 10 10 10

10 X 10 6 6 6 6 6

\*Chord symbols reflect overall harmony



Gtr 8 Dm7 Cadd9 Bbmaj7  
 12 10 12 10 12 8 10 8 10 8 10 12 10 12 10 12

Gtr .  
 5 3 5 7 3 3 5 3 5 3 5 3 5 3 5 7 3

Gtr 2. w/ Rhy. Fig 2  
Dm7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part features various annotations such as "Cadd9", "15ma", "lucio", "PH", "PS", "Dm7", "8va", "w/ bar", and "13". The piano part includes a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The score is presented in a black and white format with a light gray background.

8va - 7  
loco  
Cadd9 Bbmaj7 Cadd9

PH 4  
wh htr 4

(13) 13 13 13 10 13 13 12 12 12 10 10 12 12 11 12 11 12 11 12 11 10 10 10 12 10

3 5 3 5 3 5 5 5 3 5 7 3 3 5 3 5 3 5 3









15 15 17 17 15 15 17 15 17 17 17 15 17 15 17 15 17 17 15 17 17



15 15 17 17 15 15 17 15 17 17 17 15 17 15 17 15 17 17 15 17 17

w/ har

8

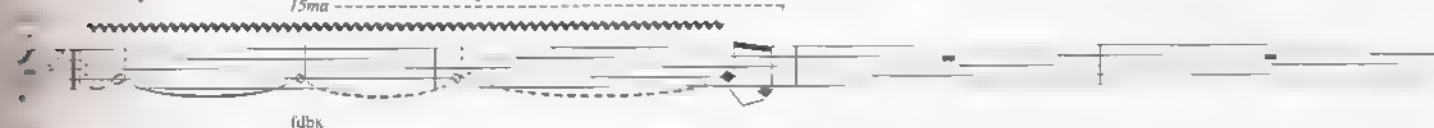
-8 1/2

H

Gtr 6: w/ Riff B (2 times)  
Gtr 7: w/ Rhy. Fig. 1 (2 times)  
2nd time, Gtr 8 tacet

1st time, Gtr 8 tacet  
Cm

Abmaj7 Ebmaj7



15ma

(0)

w/ har



(0)

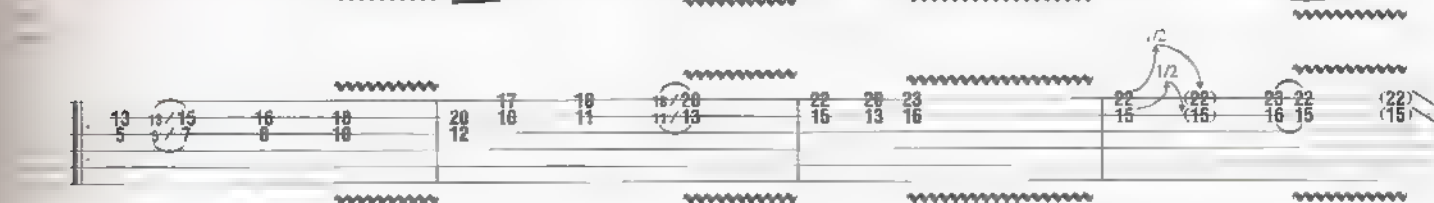
(0)

(0)

2 1/2



Nva



13 15 16 18 20 17 18 18/20 22 20 23 22 22 23 22 22

5 7 8 10 12 11 11/13 15 13 16 15 15 16 15 15

Abmaj7

Ebmaj7

Cm

Nva



13 15 16 18 20 17 18 18/20 22 20 23 22 22 23 22 22

5 7 8 10 12 11 11/13 15 13 16 15 15 16 15 15



# I

Gtrs. 1 & 2, w/ Riff A (4 times)  
Gtrs. 4 & 5 tacet

Gtr. 3 N.C.(Gm)

*Solo loco*

Harm

Pitch G

*let ring*

# J

## Outro

Gtr. 2, w/ Riff A (7 times)

Gtr. 3 tacet

Gtr. 3 N.C.(Gm)

Gtr. 1

Gtr. 1

Gtr. 2 *diviso*

# IT'S SO GOOD

By Joe Satriani



**A** Intro  
Free time  
N.C.

Moderately ♩ = 88 (♩ ♩)

D C G D C G

Gtr 1 (dist.)

*mf*  
w. echo  
w. bar

TAB

Pitched: A D A D

Gtr 2 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

*mf*

TAB

Gtr 3 (clean)

Rhy. Fig. 1A

End Rhy. Fig. 1A

*mf*  
w/ echo

TAB

Gtr 4 (dist.)

*mf*

TAB



Gtrs. 2 & 3; w/ Rhy Figs. 1 & 1A (3 times)

D C G D

Gtr. 4 tacet

D C G

Gtr. 1

15ma

loco

mf

P.S. -----

Harm w. bar

(2) (2)

-6 -6

Gtr. 4

Gtr. 5 (clean) Riff A

End Riff A

mf

5 5 5 5 5 3

Gtr. 5, w/ Riff A (3 times)

D C G

D

C G

D

C G

Gtr. 1

loco

P.S.

P.S.

P.S.

Gtr. 1

Gtr. 6 (dist.) divisi

mf

w/ univibe

Gtr. 4

Riff B

End Riff B

+ o +

\*w/ wah-wah

5

\*+ = closed (toe down); o = open (toe up)

# B

Gtr. 1 tacet

Gtrs. 2 & 3 w/ Rhy Figs. 1 & 1A (4 times)

Gtr. 4 w/ Riff B (4 times)

Gtr. 6

D C G D C G D C G

1/2 1/2

7 7 9 7

9 7 9 7 9 7 7

D C G D C G D C G

1/2

1 1

1

1 1

1/2

7 9 7 9 7 9 7 9 7 9 7 9 7

7 9 7 9 7 9 7 5 7 9 7 7 (7)

C

10 12 12 (12) 10 12 10 10 10 (10) 7 (7) 5

Rhy. Fig. 2

7 9 7 8 8 X 5 5 5 X 7 9 7 7 7 7 7 7 7 7 7 7

Rhy. Fig. 3

End Rhy. Fig. 3

12 12 12 12 X 13 13 13 13 X 15 15 15 15 15 15 15 15 15 15 15 15

Riff C

End Riff C

5 5 5 5

Gtr. 3: w/ Rhy. Fig. 3 (2 times)

Gtr. 4: w/ Riff C (2 times)

G

10 12 12 (12) 12 10 12/15 15 (15) (15) 13 10 12 10 12 10

7 9 7 8 7 X 5 5 5 5 X 7 9 7 7 9 10 12 10 11 9 12 9 X



G C D

12 12 12 12 10 12 10 10 (10) 12 10 12 12 10 12

7 9 7 8 7 X 5 7 5 5 5 X 7 9 7 7 7 7 10 7 9 7 7 9 7

End Rhy. Fig. 2

G C A5

10 12 12 (12) 12 10 12 X 10 0

(unvibe off)

Gtr 2 Rhy. Fig. 4

7 9 7 8 8 X 5 7 5 5 5 X 0 0 2 0 2 0 2 0 0 2 0 2 0 2

(cont. in slashes)

End Rhy. Fig. 4

Gtr 3 Rhy. Fig. 4A

12 12 12 12 X 13 13 13 13 X 14 14 14 14 X 14 12

End Rhy. Fig. 4A

Gtr 4 Riff D

5 5 0

End Riff D

P.S.

# D

NC

*f* RIFF

Play 4 times  
End Riff E

throughout

5 5 3 5 5 4 5 5 5 6 7 5 7 5 4 5 3 5 3 4 5 3

# E Guitar Solo

Gtrs. 2 & 4 face.

NC (G7)

*f* wah-wah

10 (18) 15 18 (18) 15 20 (20) 18 15 15 17 15 17 15 13 X 15 13 15 18 15 10

RIFF

End Riff F

3 3 1 3 3 2 3 3 3 4 5 3 5 5 4 5 3 5 3 4 5 3

14 15 12 15 12 15 12 14 13 15 14 13 15 18 15 17 15 17 15 13 15

6 3 1 3 3 2 3 3 3 4 5 3 5 5 4 5 3 5 3 4 5 3

Gtr 7 w. RIFF (2 times) (D7)

PS

P.H. w. har

8 8 10 8 10 8 10 12 10 10 10 10 10 8 8 8 6

Pitch: A F# A A  
\*\*15ma applies to harm. only



[illegible]

Gr 7

5 5 3 5 4 5 5 6 7 5 7 7 6 7 5 6 7 5

Gtr 7 w. Riff F  
(G7)

The musical score for 'Guitar 6' and 'Gtr 2' is shown. 'Guitar 6' is in treble clef with a key signature of one sharp (F#). It features a melodic line with various ornaments and a fretboard diagram below it. The fretboard diagram shows fret numbers 17, 15, 18, 15, 17, 15, 16, 17, 14, 15, 16, 14, 15, 17, 15, 16, 14, 17, 15, 14, 17, 15, 14, and (14). 'Gtr 2' is in a higher register, indicated by a double bar line and a key signature change to one flat (Bb). It includes a 'wah wah' effect and a 'loco' section. The score is for a guitar solo, likely for a rock or blues song.

**D9**  
Rhy. Fig. 5

**Gtr 6**  
w/ un vbe

**Gtr. 7**  
Riff G

**End Riff G**

\*Played as even sixteenth notes.

D9

ક્રી. ૯

*loc*

**F** \*\*Gtr 2. w/ Rhy Fig 2  
Gtr 3: w/ Rhy Fig. 3 (3 times)  
\*\*Gtr 4 w/ Riff C (3 times)  
Gtr 7 tacet

공부

\*\*Resume playing\*\*



Gtr 8 tacet

D

G

C

D

Gtr 6

Gtrs. 2 & 3 w/ Rhy Figs 4 & 4A

Gtr 4 w/ Riff D

G

C

A5

Sco

# **G** **Outro-Guitar Solo**

Gtrs. 2 & 3 w/ Rhy Figs 1 & 1A (9 times)

Gtr 6 tacet

D

C

G

D

C

G

D

C

G

D

C

G

\*w/ whammy pedal

Gtr 4

Riff H

End Riff H

\*Set for one octave above

Gtr 9 (semi-clean)

Gtr 4 tacet

Gtr 9 w/ Riff H (9 times)

D

C

G

Gtr 6

D

C

G

15 17 15 13 15 13 15 13 16 13 14 (14) 16 14 12 14 12 14 12 11 12 11 9 12

D C G

9 11 9 12 9 12 10 9 13 12 15 14 12 15 12 15 13 12 15 13 12 14

D C G

12 13 12 14 12 14 12 11 12 11 9 11 9 7 9 7 5 (6) 7 5 4 4 5 4 7 4 7 5 4 5 7

D C G

5 7 8 7 5 5 4 5 7 5 4 5 3 2 12 10 9 12 12 13 10 12 14 15

D C G D C G

13 15 17 14 15 17 19 (19) 15 19 15 18 16 19 15 19 15 17 15 18 15 17 16 17 16 12 12 14 12 12

D C G D C G

13 12 13 12 13 12 12 13 12 13 12 14 12 13 12 13 12 14 12 17 19 17 19 19 (19) (19) 17 20 12 19 17 19

D C G D C G D D5  
 Gtr  $\epsilon$   

 The guitar solo is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of several measures of music, including eighth and sixteenth notes, and rests. Above the staff, the chords D, C, G, D, C, G, D, and D5 are indicated. Below the staff, there are fret numbers and some specific fingering or technique markings, such as '11 12', '11', '10 8 10', '10 10 8 10', '(10) 12', '12 10 12', and '(12) 0'.

The image shows a musical score for four guitar tracks, labeled Gtr 1 through Gtr 4. The score is written on five-line staves. Tracks 1 and 2 use standard musical notation with a key signature of two sharps (F# and C#). Tracks 3 and 4 use a combination of standard notation and guitar-specific symbols, including a 'Pitch C' label and a 'divisi' instruction. Track 4 includes a 'w/ wah-wah' effect and a series of plus signs indicating a sustained or tremolo effect. The score is divided into measures by vertical bar lines.

[illegible]



# REDSHIFT RIDERS

By Joe Satriani



## A Intro

Moderately fast ♩ = 164

Gtr. 3 tacet

Gtr. 1 tacet

F#5

Gtr. 3 (clean) *mf* w/ bar w/ echo

Gtr. 4 (clean) *mf* Rhy. Fig. 1

TAB

Gtr. 2 (clean) *mf* w/ echo w/ bar

Gtr. 1 (clean) *mf* *divisi*

TAB

Gtr. 4: w/ Rhy. Fig. 1 (3 times)

E5

N.C.

Em7

N.C.

F#5

End Rhy. Fig. 1

Gtr. 2

w/ bar

TAB

Gtr. 3

\*w/ bar

TAB

\*Bar is turned away from body of guitar (next 10 meas.)

E5 N.C. F#5 Em7 N.C. F#5 E5 N.C.

w/ bar w/ bar

\*Scrape pick rapidly back and forth across string at fret indicated causing note to sound.

F#5 Em7 N.C. F#5 E5 N.C.

w/ bar (echo off)

\*\*As before

echo off?

**E** **C**

Gtrs. 2 & 3 Rhy. Fig. 2 Gtrs. 2 & 3 w/ Rhy. Fig. 2 (8 times)

F#5 E5 F#5 E5

Play 4 times End Rhy. Fig. 2

f w/ dist. w/ dist.

PM 1 PM 1 PM 1 PM 1

4 2 2 0 4 2 2 0 0 0 11 14 12 12

14 12 14

(14)

E5 F#5 E5 F#5

11 12 11 14 16

(16) 14

E5 F#5 E5 F#5 E5

11 14 12

12 14

B5 A5 E5

w/ bar w/ bar w/ bar

14 17 14 12

(12)

Rhy Fig. 3 End Rhy. Fig. 3

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

7 (7)



Gtrs. 2 & 3: w/ Rhy Fig. 3

B5

15ma

A5

E5

Gtr 1

PH w/ bar

7 (7) (7)

16 14 14 13 14 (14)

Gtrs. 2 & 3: w/ Rhy Fig. 2 (4 times)

F#5

E5

F#5

E5

F#5

E5

F#5

E5

w/ bar

16

**E**

Gtrs. 2 & 3: w/ Rhy Fig. 2 (4 times)

F#5

E5

w/ bar

11 (11) (11) (11) 14 (14) (14) (14) 12 (12) (12) (12) 12 (12) (12)

F#5

E5

F#5

w/ bar

14 12 14

flutter bar

(14) (14) (14) (14)

w/ bar

11 9 11 (11) 12 16

E5

F#5

E5

w/ bar

(16) (16)

w/ bar

11 9 11 (11) 12 11

(11)

4<sup>5</sup> E5

PH

w/ bar

7 (7)

16 14

14 13 14 14 (14)

B5 A5 E5

5ma

PH

w/ bar

7 (7)

16 14

14 13 14 14 12 14 (14)

B5 A5 E5

5ma

PH

w/ bar

7 (7)

16 14

14 13 14 14 (14)

B5 A5 E5

15ma

PH

w/ bar

7 (7)

16 14

13 14 (14) 15

# G

Half-time feel (♩ = 3♩)

N.C.(F#m)

(G)

Gtr. 1

Gtrs. 2 & 3

Riff A

End Riff A

Gtrs. 2 & 3 w/ Riff A

Gtr. 1 (F#m)

1.  
(G)

2.  
(G)

w wah-wah  
P S

# H

Guitar Solo

Gtrs. 2 & 3: w/ Riff A (4 times)

N.C.(F#m)

(G) (F#m)



w/ bar - - - w/ pick and fingers - - -

2 1/2

(G) (F#m)

Gtr. 1 loco (wuh-wah off)

Gtr. 5 (dist.) divisi w/ wah-wah

8va

1/2

I

Gtr. 1 tacet  
N.C. (Bm)

1/2

Riff B

2 2 5 2 2 2 2 5 2 2

(A#°)

11 8 7 8 7 8 5 7 5 3 5 3 5 3 2 0

End Riff B

Gtrs. 2 & 3 w/ Riff B (3 times)  
(Bm)

Gtr 5

*\*15ma* *loco*

P.H.

Pitch D

*\*15ma applies to harm. only*

(A#°)

(Bm)

(A#°)

*\*\*8va*

*loco*

(Bm) *\*\*\*8va*

P.H.

P.H.

*\*\*8va applies to harm. only*

End half-time feel

PH-1

12 14 15 14 15 17 14 18 14 15 14 17 14 17 15 14 15 14 16 14 16 15 (15)

J (♩ = ♩)

\*Gtr 2 w/ Rhy Fig 1 (2 times)

\*Gtr 3 w/ Rhy Fig. 1 (3 1/2 times)

F#5 Em7 N.C. F#5 E5 N.C.

Both gtrs. w/ semi-clean tone playing *mf*

F#5 Em7 N.C. F#5 E5 N.C.

F#5 Em7 N.C. F#5 E5 N.C.

fdbk

F#5 Em7 N.C. F#5 E5 N.C.

(9)

2 2 2 2 3 5 7 5 0 5 7 5 0 2 2 2 2 0 5 7 6 0 2 3 2 0

4 2 4 2



Gr. 2

F#5 Em7 N.C. F#5 E5 N.C.

Gtrs. 2 & 3

**K**

\*Gtrs. 2 & 3, w/ Rhy Fig. 2 (8 times)

Gr. 1

F#5 E5 F#5 E5

\*Both gtrs. resume playing *f* w/ dist.

F#5 E5 F#5 E5

F#5 E5 F#5 E5

*Sra*

*Inca*

P S

F#5 E5 F#5 E5

w/ bar

P S

w. has

w bar .

w, bar

PH.





E5

B5 A5

E5

Half-time feel (♩ = ½ ♩)

Gtr 5 tacet

N.C. (F#m)

(G)

## TEN WORDS

By Joe Satrian



## A Intro

Moderately slow  $\bullet = 90$

[illegible]

\*\*Piano and multiple gtrs. arr for one gtr

## § B

C Rhy. Fig. 1 Em F C

Gtr 1 *mf*

Gtr 2 (dist.) *mf*

Am Em F G

7 7 7 3 5 5 3 5 3 5 3 5 7 5 7 3 3

Em

F

C

End Rhy. Fig. 1

3 3 5 3 2 5 2 5 3 5 3

Gtr 2 tacet  
Fmaj7

Cadd9

F

C

To Coda

1 1 3 1 0 3 0 2 1 1 3 1

\*Gtr, 3 vib. w/ bar throughout.

C

Gtr 1, w/ Rhy Fig.  
Gtr 3 tacet

C

Em

F

C

9 0 0 0 0 0 9 9 5 7 5 5 7 5 8 8 8 7 9 7 9

Fill 1

Gtr 4

8 7 5 3 3 3 5 4 4 2 1 1 3 1 8 7 5



Gtr 2 Am Em F G

Gtr 4 (dist.)

*mf*

Em F Am F

C Em F C

Gtr 1

1. 1. 1.

End Rhy. Flg. 2

The musical score consists of two staves. The upper staff features a series of eighth and sixteenth notes, some beamed together, and rests. The lower staff contains a sequence of numbers (15, 13, 14, 12, 14, 12, 12, 13, 12, 14, 12, 14, 12, 10, 9, 9, 12, 9) which likely represent rhythmic values or fingerings. The notation is complex, with many slurs and ties.

AIII

5240

F

C

w/ pick and fingers

⊕ Coda

G

C

# A COOL NEW WAY

By Joe Satriani

**A**

Intro

Moderately slow  $\text{♩} = 70$  ( $\text{♩} = \text{♩}$ )

\*N.C.(Em) (D/F#)

(G)

(A)

(Em) (D/F#)

(G)

(A)

(Snare)

Riff A

Sya

Gtr 1 (12-str elec.)

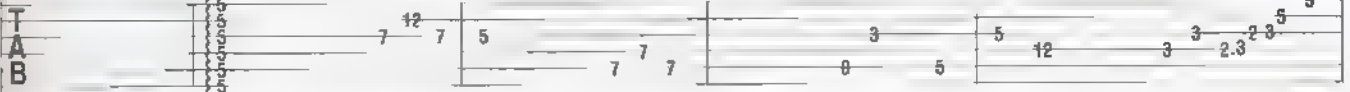


*mf*

w/ clean tone and echo  
let ring throughout  
Harm

Harm

TAB



Gtr 2 (12-str elec.)



*mf*

w/ clean tone and echo  
let ring throughout  
Harm

TAB



\*Chord symbols reflect overall harmony

(Em)

(D/F#)

(G)

(A)

(Em)

(D/F#)

(G)

(A)

Fill 1

End Fill 1



*mf*

15-17

16

End Riff A

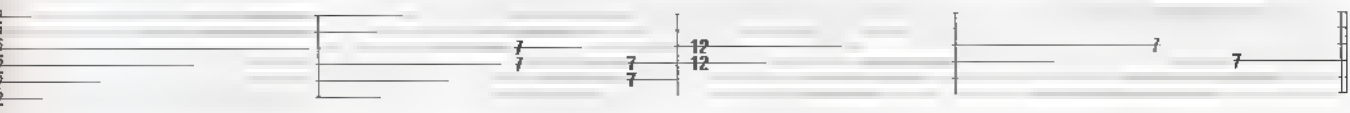


End Riff A1



Harm.

12  
12  
12  
12  
12  
12





# B

1st time, Gtr 1 w/ harmonics ad lib (next 15 meas.)  
 1st time, Gtr 2 w/ harmonics ad lib (next 16 meas.)  
 2nd time, Gtr 1 w/ Riff B (8 times)  
 2nd time, Gtr 2 w/ harmonics ad lib (next 7 meas.)  
 2nd time, Gtr 4 w/ Fill 3

NC (Em) (D/F#) (G) (A) (Em) (D/F#)

Gtr 1

(G) (A) (Em) (D/F#) (G) (A)

(Em) (D/F#) 2nd time, Gtr 2: w/ Fill 2 (G) (A) 2nd time, Gtr 2: w/ Riff B (4 times) (Em) (D/F#)

Pitches: C# B  
 \*8va applies to harm. only

(G) (A) (Em) (D/F#) (G) (A)

(Em) (D/F#) (G) (A) (Em) (D/F#)

## Fill 3

Gtr. 4 8va 7

C

G

A

NC (Em)

(D, F#)

17 15 19 17 17 15 19 17 14 15 17 14 15 17 (17) 15 16 14 14 (14) 12 14

w/ bar

End Fill 2 \* Riff B

0 2 2

2 and Riff B are embellished w/ harmonics ad lib (throughout)

(G)

(A)

Gtr 1 w/ Riff B (7 times)  
(Em)

(D, F#)

14 12 14 12 12 (12) 14 12 11 14 12 12 11 12 11 14 14 12 14

End Riff B

0 2 2

(G)

(A)

(Em)

(D/F#)

12 15 12 12 10 12 12 10 12 12 12/14 15 17 16 15 17/19 17 16

(G)

(A)

(Em)

(D/F#)

(G)

(A)

14 14 14 (14) 12 14 14 12 14 12 14 11 12 11 14 14 12 14 14 14 14 12 14 14 14 14 14 14

1/2

(Em) (D/F#) (G) (A)

*diva* *loco*

(Em) (D/F#) (G) (A)

*diva*

(Em) (D/F#) (G) (A)

*loco*

(Em) (D/F#) (G) (A)

**D**

N.C.(C)

(D)

*Cir 3*  
*Ctr + mf*  
*(dist.)*  
*U-V-L-S*

Gus. & 2 Riff C

End Riff

\*Sva applies to both gtrs.

1., 2., 3.	4
------------	---

## E

Gtrs. 1 & 2, w/ Riffs A & A1

Gr 3 facet

N.C.(Em)

(D/F#)

(G)

(A)

(G)

(A)

18



**F**

### Guitar Solo

Gtr. 1 w/ harmonics ad lib (next 15 meas.)  
Gtr. 2: w/ harmonics ad lib (next 74 meas.)

Gtr. 2: w/ harmonics ad lib (next 24 meas.)

N.C.(Em)

 $(D/F\sharp)$ 

(G)

(A)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The melody is written in treble clef with a key signature of one sharp (F#). The first line of music ends with a double bar line and a repeat sign. The second line of music begins with a repeat sign and continues the melody. The lyrics 'The Rose Tree' are written below the first line of music, and 'The Rose Tree' is written below the second line of music. The score is for a single melodic line, likely for a voice or a simple instrument.

The musical notation for the guitar solo is presented in two systems. The first system is a standard musical staff in G major (one sharp) with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The notation includes various musical symbols such as eighth notes, quarter notes, and slurs, indicating the melodic line of the solo. Above the staff, the chords (Em) and (D/F#) are indicated. The second system is a fretboard diagram showing the fret numbers for each finger on the strings. The diagram is organized into two rows of six frets each, with the strings numbered 1 to 6 from top to bottom. The fret numbers are written as follows: Row 1: 0, 2, 3, 2, 3, 4; Row 2: 4, 5, 5, 4, 5, 7; Row 3: 4, 7, 5, 4, 7, 4; Row 4: 7, 4, 4, 5, 7, 4; Row 5: 4, 5, 7, 5, 4, 5; Row 6: 7, 9, 0, 6, 6, 6.

[illegible][illegible]



(Em) (D/F#) Gtr 1, w/ Fill 2 (G) (A)

*\*15ma* *loco* *PH* *steady gass*

w/ bar

12 14 12 14 12 14 15 0 3

0 (0) (0) (0) (0) (0) (0) 8

*\*15ma applies to harm. only*

Gtr 1 w/ R fr B (4 times, (Em) (D/F#) (G) (A)

*Sva*

22 (22) 19 22 22 19 22 22 (22) 19 19 21 22 21 21 21 19 19 17 17 15 15 14

(Em) (D/F#) (G) (A)

*Krd* *loco* *rake*

14 14 17 15 17 12/14 15 16 15 15 17 14 17 (17) 10 14 (14) 9 12 8 x x x 5 4 5 7 0 2

(Em) (D/F#)

7 3 5 3 7 3 5 7 5 3 7 3 2 3 5 3 2 3 5 7 5 3 5 3 2 3 5 7 5 2 4 16

(G) (A)

7 0 6 0 5 0 5 5 5 0 3 0 5 0 3 0 2 0 2 3 2 0 2 3 2 0 2 3

3

PH

Gtr 3: w/ Fill 1

*D.S. al Coda*

(A)

3

PH

# **Coda**

Gtrs. 1 & 2: w/ Riff B (2 times)  
N.C.(Em)

Gtr 3

3

PH

3

PH

\*3va applies to harm. only.

Gtr 3: 2nd.

3

PH



# ONE ROBOT'S DREAM

By Joe Satrii

**A**

Moderately ♩ = 120

N.C.

(Am)

(Bb)

\*Gtr. 1  
(Drum machine)

mf P.M. ---| P.M. ---| P

TAB

7 8 7 10

\*Sampled pizz. strings arr. for gtr

Gtr. 2 (clean)

Riff A

End R

mp

TAB

7 7 7 7 7 7 7 7 5 7 5 7 7 7 7 7 7 7 5

Gtr. 2; w/ Riff A (15 times) Gtr. 1 tacet

(Am)

(Bb)

(Am)

(Bb)

(Am)

(Bb)

Gtr. 1

P.M. ---|

Gtr. 3 (semi-clean)

mf w/ echo P.S. ---|

Gtr. 2

mf Gtr. 4 (dist.)  
divisi

P.S.

TAB

8 5 3 6 6

Gtr. 4 tacet

(Am)

(Bb)

(Am)

(Bb)

(Am)

(Bb)

Gtr. 3

w/ bar

w/ bar

w/ bar

P.S. ---|

TAB

7 10 7 8

(Am)

(Bb)

Gtr. 3 tacet  
(Am)

(Bb)

Gtr. 3

Gtr. 1

Gtr. 1  
divisi

P.M. ---|

P.M. ---|

TAB

7 8 7 10

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melody with a slur over the first two measures and a fermata over the third. The piano accompaniment line starts with a bass clef and a key signature of one flat. It includes a series of chords and a melodic line with a slur and a fermata. The second system continues the vocal and piano parts, with the vocal line featuring a slur and a fermata over the final two measures. The piano accompaniment line continues with chords and a melodic line with a slur and a fermata.

[illegible]

(Bb) (Am) (Bb)

PS 1

(Bb) 14 (14) 7

7 7 7 7 5 5 5

\*Notes are articulated by scraping string with edge of pick.

(Bb)

Ger 3 tacet  
(F)  
Gtr. 2

w. bar

P.S.  
steady gliss.

## B

- w Rff A (8 Lines)  
2m

The image displays a musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. It includes guitar and bass parts with chord progressions and fingerings.

**Chord Progressions:**

- Guitar:** Am (Bb) (Am) (Bb)
- Bass:** (Bb) (Am) (Bb)

**Fingerings:**

- Guitar:** 5 5 5 5 7, 5 7 7 7 (7) 5, 7 9 9 9 10 9 9 10 9, 7 7 7
- Bass:** 5 5 5 5 5 5 7, 5 7 7 7 7 5, 7 9 9 9 9 10, 7 10 (10)

(Am) (Bb) (Am) (Bb)

Gtr. 3

Gtr. 5 (dist.) Riff B

mf

Gtr. 6 (dist.) Riff B1

mf

(Am) (Bb) (Am) (Bb)

End

End

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves. The top staff is for the vocal melody, featuring a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. It begins with a treble clef and a key signature of one flat (Bb). The melody is written in a treble clef and includes various musical notations such as eighth notes, quarter notes, and rests. The bottom staff is for the piano accompaniment, featuring a bass clef and a key signature of one flat (Bb). It includes a treble clef and a key signature of one flat (Bb). The accompaniment is written in a bass clef and includes various musical notations such as eighth notes, quarter notes, and rests. The second system contains the next two staves. The top staff continues the vocal melody, and the bottom staff continues the piano accompaniment. The piano part includes a treble clef and a key signature of one flat (Bb). The score is written in a treble clef and includes various musical notations such as eighth notes, quarter notes, and rests. The piano part includes a treble clef and a key signature of one flat (Bb). The score is written in a treble clef and includes various musical notations such as eighth notes, quarter notes, and rests.



B $\flat$  C Dm F B $\flat$  E7

let ring -

Gtrs. 5 & 6: w/ Ruff C

B $\flat$  C Dm F B $\flat$  C Dm Fmaj7(no3rd)

Gtr 4

B $\flat$  C Dm F B $\flat$  E7

**E**

Gtr. 2: w/ Ruff A (16 times)  
Gtrs. 4, 5 & 6 tacet

Gtr. 1 tacet

B $\flat$  E7 N.C.(Am) (B $\flat$ ) (Am) (B $\flat$ )

Gtr 4 w/ bar

Gtr 1

Gtr 1 divisi

P.M. ---

Gtrs 5 & 6

let ring

Am Bb Am Bb

Gtr 4

w/ bar w/ bar

3 6 6 7 8 7 10 7

(Bb) (Am) (Bb)

PS - 1 PS 1 PS 1 PS 1

(Bb) (Am) (Bb) (Am) (Bb)

PS - 1 PS - 1 PS - 1 w/ bar w/ bar w/ bar

8 7 10 7 8

(Bb) (Am) (Bb)

Gtr 4 tacet (Am) Gtr 1

5 7 3 6 7 5 6 5 6 3 6 6

Am (Bb) (Am) (Bb)

5 5 5 5 5 7 7 7 (7) 5 7 9 9 10 9 7 5 5 7 7 (7)

(Bb) (Am) (Bb)

5 5 7 5 7 7 7 5 7 9 9 10 9 7 10 10 (10) 13 13

# F

Gtr 2. w/ Riff A (8 times)  
Gtrs 5 & 6 w/ Riffs B & B1 (2 times)

N.C.(Am) (Bb) (Am) (Bb) (Am) (Bb) (Am) (Bb)

Measures 1-8 of section F. The score includes guitar riffs and fret numbers for guitarists 2, 5, and 6. The key signature is one flat (Bb). The guitar parts are marked with wavy lines indicating riffs. The fret numbers for guitarists 5 and 6 are: 5 5 5 7, 5 7 7 7 (7) 5, 7 8 9 9 9 9 9 10 9, 7 7, 5 5 5 5 5 5 7, 5 7 7 7 (7) 5 X, 7 8 9 9 9 10 9, 7 8 10 10, 19 19.

# G

Gtr 3 tacet

N.C.(Am)

(Bb)

Gtr 4

Measures 9-16 of section G. The score includes guitar riffs and fret numbers for guitarists 4, 5, and 6. The key signature is one flat (Bb). The guitar parts are marked with wavy lines indicating riffs. The fret numbers for guitarists 4, 5, and 6 are: X X X 7 5 7 5, 7 8 5 8 7 5 8 5 8 6, 7 5 7 8 10 7 8 7 10 7 10 8 7 8 10 8, 7 5, X X X, 7 8 10 7 9 10 7 9 10 7 9 10 10, 8 7 10 8 7 10 7 8 7 10 7 8 5.

5 3 0 8 3 5 3 5 3 0 3 5 | 8 10 8 0 7 7 8 7 0 2

(Bb)

7 9 7 9 (9) 10 7 | 9 7 8 10 7 10 7 9

(Bb)

10 7 10 8 7 10 8 7 10 8 7 10 7 8 7 10 | 7 10 8 7 8 8 7 5 5 7 5 3 5 8

(Bb)

0 3 5 7 3 5 7 5 3 7 5 3 3 5 7 3 5 7 5 3 7 3 5 7 5 3 7 5 3 5 7 8 10 7 8 10 8

(Bb)

7 (7) 10 12 10 12 12 | (12) 10 12 12 10 12 10 12 14 12 14 14 14

(Bb)

12 14 14 12 14 12 14 14 14 | 12 14 12 12 14 12 14 12 10 12 10 12 10



(Am) (Bb)

*Sva* *Harm.* *W/ bar* *loco*

12 13 12 10 12 10 12 10 12 5 0 2.6 2.6 2.6 2.6 2.6 2.6 (2.6) (2.6) (2.6) (2.6) (2.6) (2.6)

Pitch: G

(Am) (Bb)

*Sva* *loco* *Sva* *PH*

17 13 14 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17)

0

(Am) (Bb)

*PH* *loco*

17 (17) (17) 13 10 12 9 10 13 10 12 9 12 10 12 10 12 10

(Am) (Bb)

*PM*

12 14 12 14 12 9 12 14 17 12 6 0 0 6 5 5 5 8 5 7 5 7 X

(Am) (Bb)

*\*15ma* *loco* *\*15ma* *loco* *PH* *PH*

1 8 1 5 7 8 5 7 0 5 7 3 5 3 5 3 5 5 5 5 5 5 5 5 0 0

Pitch: F# F#

\*15ma refers to harm. only

(Am) (Bb)

*15ma* *loco* *15ma* *PH* *PH*

12 0 12 12 10 12 9 10 12 14 12 14 12 12 14 12 12 14 12 14 12



(Bb) (Am)

*15ma loco* *15ma loco*

P.H. P.H.

Pitch: A F#

(Bb) (Am)

*Rva* *loco*

Harm.

Pitch: G E

(Bb) (Am)

*Rva* *loco*

Harm.

Pitch: E G

(Bb) (Am)

*Rva loco* *Rva* *loco*

Harm. Harm.

Pitch: F G

(Bb) (Am)

5 7 7 8 5 7 7 5 6 6

(Bb) (Am) NC

(Dram machine) 2

8 8 10 10 (11) (10) 21 2 0 20

# THE MEANING OF LOVE

By Joe Satriani

**A**

Moderately ♩ = 150

N.C.

Gtr 1 (dist.)

*mf*  
w/ echo  
fdbk.

T  
A  
B

\*Vol swell

Half-time feel

Eadd9(#11)

Rhy. Fig. 1

*mf*  
w/ fingers

\*Piano and sampled pizz. strings arr. for gtr



**B**

Eadd9(#11)

*mf*

w/ wah-wah

\*w/ har

\*Gtr 3 executes all vibrato and bends w/ har unless otherwise indicated (full section D).

11

9 11 (11) 2 1/2

Riff B

End Riff B

7 5 4 2 2 2 2 4

End Rhy. Fig. 2

11 9 13 9 11 9 13 9 11 9 13 9

Gtr 1 w/ Riff B (6 times)  
Gtr 2 w/ Ray Fig. 2

Eadd9(#11)

8 11 (11) (11) -1 1/2

C#m13sus4

11 9 11 11 (11) (11) 2 1/2

B13sus4

Gtr 3

B13

9 10 9 7

Gtr 2 Rhy. Fig. 3

7 9 11 7 9 11 7 9 11 7 9 11 7

Ama7/6

5 9 9 11 14 11 11

End Rhy

5 9 5 9 5 9 5 9 5 9 5 9

Gtr 2 w/ Rhy Fig 3

B13sus4

B13

Ama7/6

Gtr 3

9 10 9 7 9 12 12 14

C

C#7#5



14

14

12



10

14

10

14

10

9

12

9

10

9

12

10

Cmaj7/6

B7#5



12

12

13

14

(14)

14

-1 1/2



8

12

8

12

9

8

7

10

7

8

10

8

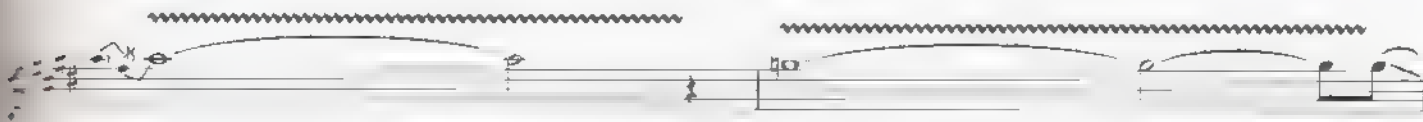
7

10

8

Bbmaj7/6

A7#5



14

(14)

12

12

1 1/2



6

10

6

10

6

10

6

10

6

10

6

10

6

10



Dm(add9)

Dm#5(add9)

Dm(add9)

Cadd9

Gtr 3

Staff 1: Treble clef, key of D major. Notes: D4 (fret 7), D5 (fret 17), D5 (fret 18).  
Staff 2: Fret numbers 7, 17, 18.

Gtr 1

Staff 1: Treble clef, key of D major. Notes: D4 (fret 7), D5 (fret 8), D5 (fret 12).  
Staff 2: Fret numbers 7, 8, 12.

\*w/ har

Gtr 2

Staff 1: Treble clef, key of D major. Notes: D4 (fret 10), D5 (fret 12), D5 (fret 14), D5 (fret 18).  
Staff 2: Fret numbers 10, 12, 14, 18.

Fmaj7/6

E7#5

Staff 1: Treble clef, key of D major. Notes: D4 (fret 20), D5 (fret 22), D5 (fret 21).  
Staff 2: Fret numbers 20, 22, 21.

Staff 1: Treble clef, key of D major. Notes: D4 (fret 12).  
Staff 2: Fret number 12.

Staff 1: Treble clef, key of D major. Notes: D4 (fret 13), D5 (fret 14), D5 (fret 17), D5 (fret 19), D5 (fret 12), D5 (fret 15), D5 (fret 17), D5 (fret 19).  
Staff 2: Fret numbers 13, 14, 17, 19, 12, 15, 17, 19.

20 (20) w/o bar 19 19 (III) 1

12

11 12 12 12 12 12 11 10 13 10 10 10 10 10

Dbmaj7/6

C7#5

12 w/o bar 1/2 16 (18) 17

10

9 10 10 10 10 10 9 8 11 8 11 8

B7sus4(#5)

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written on three systems of five-line staves. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system continues the melody and includes a "PH" marking above a staff. The third system shows the final measures of the piece, ending with a double bar line. The handwriting is in ink on aged, slightly yellowed paper.

Eadd9(#11)

Musical score for "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line with chords in the left hand. The vocal line consists of a melody with a long note on the first line and a descending sequence on the second line.

Handwritten musical notation for guitar, featuring various fret numbers and melodic lines. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first system shows a melodic line with a slur and a tie, followed by a measure with a 5/4 time signature. The second system shows a melodic line with a slur and a tie, followed by a measure with a 5/4 time signature. The third system shows a melodic line with a slur and a tie, followed by a measure with a 5/4 time signature. The fourth system shows a melodic line with a slur and a tie, followed by a measure with a 5/4 time signature.

(wah: wah off)

Em

Bm/D

C

Bm7

Bva

laco

fdbk

w/ har

Riff C

End Riff C

bar

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr 1 w/ Riff C (3 times)  
Gtr 2 w/ Rhy. Fig. 4 (3 times)

Em Bm/D C Bm7

Gtr 3

w/ har

7

+1

(7)

(7)

(7)

Em Bm/D C Bm7

P.M.

0 0 0 5 7 5 7 4 (4) 5 7 (7) 9 X X 7 5 7 5 7 4 (4) 5 5

Em Bm/D C Bm7

P.M.

8 5 7 5 7 5 7 4 (4) 5 7 (7) 9 7 9 7 7 9 7 X X 7 X X

Am Em/G C D

Gtr 3

5 8 6 7 5 8 7 6 4 5 4 5 4 7 9 7 6 5 7 9 9 5 9 5 7 5 9 9 7 5 4 5 7 4 5 7 4 7 4 5 7 4

Gtr 1 Riff D

w/ bar

5 4 5 7

Gtr 2 Rhy. Fig. 5

End R

12 12 10 10 8 10 8 10 10 12 12

13 9 13 9 12 9 12 9 9 9 11 11





Em Bm/D C Bm7

*Rva*

Em Bm/D C Bm7

*8va* *15ma* *8va* *15ma* *loco*

PH 1 1 1 1

Gtr. 1: w/ R ff A  
Gtr. 2: w/ Rhy Fig. 1

Eadd9(#11)

*8va* *loco*

rake - -

Gtr. 1: w/ Riff B (1st meas.)

Gtr. 1: w/ Fill 1

w/ har

**E**

Gtr. 1: w/ Riff A  
Gtr. 2: w/ Rhy Fig. 2 (2 times)

Gtr. 1: w/ Riff B (8 1/2 times)

Eadd9(#11)

C#m13sus4

w/ wah: wah  
\*w/ bar

1/2 1/2

ends w bar and

PH

Gtr 2. w/ Rhy Fig. 3 (2 times)

B13sus4

m13sus4

B.3

Amaj7/6

B13sus4

B13

Amaj7/6

Gtr. 2. w/ Rhy Fig. 1 (1st 3 meas.)

Eadd9(#11)

Gtr. 3 tacet

# MADE OF TEARS

By Joe Sain -

A

Moderately ♩ = 96 ( $\frac{1}{2}$  note =  $\frac{1}{2}$  note)

\*Gr. 1 (clean) N.C.

*mf*

P M

\*\*w/ delay

**T**

▲

A

\*12-str elec

\*\*Delay set for single repeat at 1 1/4 beat interval (approx. 833 ms at  $J = 96$  w/ triple feel)

Notes in parentheses are produced by delay

Gr. 1 (G#m)

(E)

PM

lean)

ref

PN

† w/ delay

\*\*\*12-51r e.e.c.

<sup>†</sup>Delay and notation as in Gtr. 1.

 $(G^\#_m)$ 

(E)

PM

FM

PM

6 (3) 6 (4) 6 (6) 6 (6) 4 (6) 6 (6) 6 (6) 5 (4) (5) 6 (6) 6 (6) 6 (6) 5 (6) 6 (6) 4 5 (6) 6 (4)

P.M. - - - - -

PM -----

(5) (6) 4 5 (4) (5)

6 6 6 (6) 6 (6) 6 (6) 6 (6) (6) 6 6 6 (6) 6 (6) 6 (6) 6 (6) 3 4 (6) (6)

[illegible]

PM

The second system of musical notation for 'The Little Boat' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody continues from the first system. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The system concludes with a double bar line.

P M

Musical notation for the piano accompaniment of "The Rose Tree". The piece is in G major (one sharp) and common time. The piano part uses a simple harmonic accompaniment style, primarily consisting of single notes and chords.

The notation includes:

- A treble clef and a key signature of one sharp (F#).
- A common time signature (C).
- A series of eighth and sixteenth notes forming a simple harmonic accompaniment.
- Fingerings are indicated by numbers in parentheses below the notes.



(G#m)

PM

6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

PM

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 3 (4) 6 (6) 6 (3) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4

(E)

Gtr 1

PM

6 (3) 6 (3) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4

Gtr 2

PM

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4) 6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4

RHT B

Gtr 3 (semi-clean)

mf

w/ flanger

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

[illegible]

PM.

Ritr C1

P M

6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) 4 (4) 5 (6) 6 (4) 6 (6) 5 (6) 6 (6) 4 (6) 6 (6) 4 (4)

End RHT B

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

PM.

The piano part is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets indicated by a '3' over the notes. The piece ends with a double bar line.

PM

The second system of musical notation for 'The Wind' consists of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. There are several measures of rests, and the piece concludes with a double bar line. The notation is clean and clear, suitable for a young learner.

Gtr. 3: w/ Refl B

(E)

[illegible]

PM

[illegible]

Gtc 2

The first system of musical notation for 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with various note values and rests. The lyrics 'The Rose Tree' are written below the staff.

PM

6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6) (4) 6 (6) 5 6 (6) 6 (6) 6 (6) 4 (6) 5 (6) 4 (4) 6 (6) 6 (4) 6 (6) 6 (6) 6 (6) 4 (6) 6 (6)

**§ B**

Cir 4 w/ Rhy, Fig. 1 (2 times)  
 2nd time Gurs. 1 & 2: w/ Riffs C & C1  
 N.C.(G#m)

Gr 5 dist 1

2027

Gr. i

End Kiff C'

[illegible]

PM

[illegible]

Ga 2

End Riff C1

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The notation is in a standard musical format with a single staff.

PM

[illegible]

(8) (6) 11 (11) 6 6 (6) 8 4 6 (6)

(G#m) (E)

6 8 8 6 8 11 (11) 13 6 4

2nd time, Gtr 4: w/ Rhy Fig 1 (2 times)

1st time, Gtr 4 tacet

(G#m)

11 13 13 11 13 13 15 6 15 13 11

mf

4 4

\*P.M.

(4) (4) 6 6 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6)

Riff D End Riff D

\*P.M.

(4) (5) 5 6 6 (6) 6 (6) 5 (6) 6 (6) 4 (6) 6 (6) (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 6 (4)

\*2nd time, Gtrs. 1 & 2 w/o P.M. (next 7 meas.).





PM

Riff E

PM

---

C

Rift F\*

Rift F\*

7

**Riff F1**

RAT G

mf

Dist

*my*

[illegible]

(A)

(E)

Musical score for guitar parts (A) and (E). The score is written for two guitars, with each part having a treble clef staff and a corresponding fretboard diagram below it. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into two systems, (A) and (E). Part (A) includes a triplet of eighth notes (7, 9, 7) and a sequence of notes (7, 9, 7, 9, 12, 14, (14), 16). Part (E) includes a sequence of notes (11, 13, 11, 13, (13), 11). The fretboard diagrams show the fret numbers for each note.

Gtrs. 7 &amp; 8 w/ Riffs G &amp; G1

(B)

Musical score for guitar parts (B). The score is written for two guitars, with each part having a treble clef staff and a corresponding fretboard diagram below it. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score is divided into three systems, Gtr 5, Gtr 1, and Gtr 2. Each system includes a treble clef staff and a corresponding fretboard diagram. The fretboard diagrams show the fret numbers for each note.

16-19-14 14-17-12 12-15-9 8-11-8 9-11-9 9-11-9-11

End Riff F

7 (4) 7 (4) 7 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (4) 4 (4) 6 (6) 4 (4) 4 (4) 6 (4) 4 (4) 4 (6)

End Riff F1

6 (4) 4 (4) 7 (6) 4 (4) 7 (7) 7 (4) 7 (7) 7 (7) 6 (7) 7 (7) 7 (6) 6 (7) 7 (7) 7 (6) 7 (7) 7 (7)

**D**

Gtr. 4. w/ Rhy. Fig. 1 (2 times)

N.C.(G#m)

(11)

Rhy. Fig. 2

*mf* 4 6

Riff H

End Riff H

PM 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 5 (6) 6 (4) 5 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

Riff H1

End Riff H1

PM 6 (7) 6 (7) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) 6 (3) 6 (4) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6)

Gtrs. 1 & 2, w/ Riffs A & A1  
Gtr 4 facet  
(E)

Gtr 3: w/ Riff B

(G#m)

Gtr 9

(E)

End Rhy. Fig. 2

**E**

Gtrs. 1 & 2, w/ Riffs C & C1  
Gtr 4, w/ Rhy Fig 1 (6 times)  
NC.(G#m)

(E)

P.M. ---

(G#m)

The musical score for 'The Song of the Lark' is presented on two staves. The upper staff features a complex melodic line with numerous slurs and ties, and a lower staff provides a harmonic accompaniment with chords and single notes. The notation is in a standard musical format with a key signature of one flat and a 4/4 time signature.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth notes and a final quarter note. The lower staff provides the harmonic accompaniment, primarily using a bass line of eighth and quarter notes, with some rests and a final quarter note. The key signature remains one flat (B-flat), and the time signature is 4/4.

P.M. -

(4) (5) 6 6 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6) (3) (4) 5 6 6 (6) 6 (6) 6 (6) 6 (6) 3 (6) 4 (6)

PM



(E)

Musical notation for the first system, labeled (E). It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

PM

Musical notation for the second system, labeled PM. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

PM

Musical notation for the third system, labeled PM. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

(G#m)

Musical notation for the fourth system, labeled (G#m). It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

PM

Musical notation for the fifth system, labeled PM. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

PM

Musical notation for the sixth system, labeled PM. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody includes a 6th fret barre and a 7th fret barre. The bass staff shows a 6th fret barre and a 7th fret barre. The notation includes various musical symbols such as slurs, ties, and accidentals.

PM

Gr. 2 w/ Riff D (6 times)

 $(G_m)$ 

*p* M.

6 (6) 4 (6) 5 (6) 5 (4) 6 (6) 6 (6) 6 (6) 6 (6) 5 (6) 5 (6)

6 (6) 6 (6) 5 (6) 5 (6) 5 (6) 5 (6) 5 (6) 5 (6) 4 (6) 3 (6)

(E)

*Kra*

PM

(G#m)

Rit.

1/2

16 16 19 16 19 16 10 16 19 16 18 16 10 16 18 16 18 16

P.M.

(3) (4) 6 (6) 6 (6) 6 (6) 6 (6) 4 (6) 3 (6) (4) 0 (3) 6 (5) 6 (6) 6 (6) 6 (6) 3 (6) 4

[illegible]

# F

Gtr 4 takes

N.C. B

(A)

(E)

(B)

Gtr 3: w/ Riff B

(E)

(A)

# G

Gtrs. 1 & 2: w/ Riffs H & H1

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr 3: w/ Riff B  
Gtr 4: w/ Rhy Fig 1

*D.S. al Coda*

# ⊕ Coda

**H**

\*Gtr 2 w/ Riff D  
Gtr 3 w Ruff B

\*Gtr 2 w/ Riff D (6 times)  
Gtr 4 w/ Rhy Fig 1 (2 times)  
Gtrs 5 & 6 tacet  
N.C.(G<sup>#m</sup>)

Gtr 5

Gtr 6  
divisi

Gtr 1

\*w/o P M

Gtr 1

(E)

Gtr 3: w/ Ruff B  
(G<sup>#m</sup>)

Gtr 1

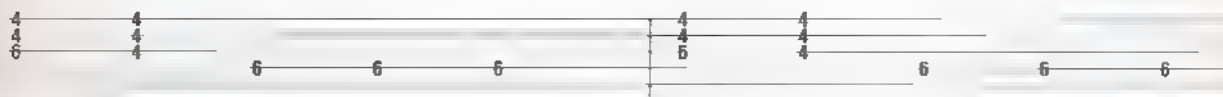
(E)

Gtr 2



Rhy. Fig. 3

End Rhy. Fig. 3



Riff 1

End Riff 1

P.M.



P.M.

Gtr 1 w/ Riff 1 (5 times)  
Gtr 2 w/ Riff 1 (6 times)  
Gtr 4 w/ Rhy. Fig. 3 (till end)

15ma

Harm

w/ bar

steady gliss

Pitch Ct

B

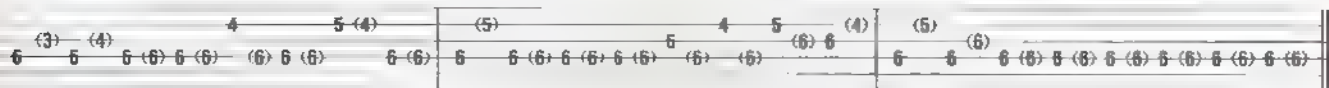
Begin fade

Gtr 5 tacet

Gtr 9 tacet

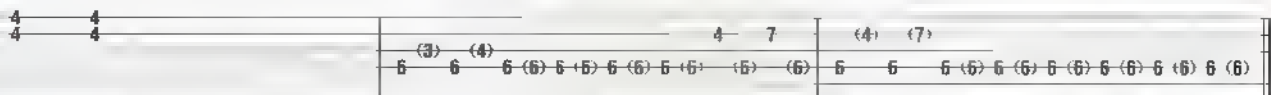
Fade out

P.M.



Gtr 2

P.M.



# THEME FOR A STRANGE WORLD

By Joe Satrii

**A**

Moderate Rock ♩ = 132

\*Amsus2

Am

Gsus2

Dm

Gtr 1 (dist.)

Riff A

*mf*

TAB

12 14 16 12 14 16 12 14 17 12 14 17 10 12 14 10 12 14 10 12 15 10 12

\*Chord symbols reflect implied harmony

Amsus2

Am

Csus2

D5

12 14 16 12 14 16 12 14 17 12 14 17 15 17 19 15 17 19 17 19 17 19

Amsus2

Am

Gsus2

Dm

12 14 16 12 14 16 12 14 17 12 14 17 10 12 14 10 12 14 10 12 15 10 12

Fsus2

Csus2

End

8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12

# B

1 w/ Riff A

Am Gsus2 Dm Amsus2 Am Csus2 D5

2 (semi-clean)

*mf*

w/ slide

elec

Amsus2 Am Gsus2 Dm Fsus2 Csus2

9 10 10 12 12 14 14 17

Fill 1 End Fill 1

3 (semi-clean)

*mf*

w/ echo

w/ slide

steady gliss

\*\*

29 24 17 29 24 17

\*\*Slide begins beyond end of fingerboard

# C

Gtrs. 2 & 3 (tacet)

N.C. (Am7)

Riff B

End Riff B

Gtr. 4 (dist.)

*mf*

w/ bar

w/ bar

-2 1/2 -2 1/2

# D

N.C. (Am7)

(F7)

\*\*\*w/ bar

8 10

7

3

8

8

8

7

-2 1/2

\*\*\*Gtr. 4 executes all vibrato and bends w/ bar unless otherwise indicated (till double bar).

flutter bar

+1

+1

-1/2 -1 1/2

# Riff C

5 5 5 3 5 3 5 5 5 3 5 3 8 8 8 6 8 6 8 8 8 6 8 6

(B7) *1<sup>st</sup> ma* *loco* (Bbmaj7)

P.H.

8 9 (9) 11 8 11 (11) 14 13 15 13 (13) 13

-3 1/2

End

7 7 7 6 7 5 7 7 7 5 7 5 6 6 6 5 6 5 6 6 6 5 6

Gtr 1: w/ Riff C (Am7) (F7)

Ctr 4

14 15 14 15 16 (16) 15 13 15 (15) 13 14

(B7) (Bbmaj7) +1/2

8 12 (12) 8 12 (12) 8 7 10 (10) +1/2

-2 1/2 2 1/2

(E7)

Gtr 4

14 16 13 14 16 16 19 19 17 16 13 13 13 14 14 9 9 21

12 13 11 12 14 14 17 17 15 14 11 11 11 12 12 7 7 19

Gtr. 1 Riff D

7 7 7 5 7 5 7 7 7 5 7 8 7 7 7 5 7 5 7 7 7 5 7

End

9 10 13 13 14 14 16 16 19 17 16 17 17 14 14 15 8 7 X X

E

2 w/ R. ff C (2 times)  
(Am7)

15mu loca (F7)

\*w. bar

PH

5 7 5

8 (8) (8) 14 8 0 8 8 (8) -1/2

-3 1/2 -3 1/2

\*As before (next 4 meas.)

(B7)

PS

10 0 X X X X X X 12 13 10 10 12 10 0 10 0 8 0

(Bbmaj7)

5

7 8 7 0 5 0 7 5 4 16 4 6 7 8 5 6 8 5 6 5 6 0 10 0 10 6 0 10 8 6 9 10 9 7 10

(Am7)

5

7 9 7 10 10 8 7 10 7 5 (5) 15 5 (5) 12 12 14 14 12 13 12 17 17 19 14 12 12

(F7)

13 13 14 12 15 X X 8 10 8 10 9 10 13 (13)

\*w. bar

\*\*As before (full double bar)



(B7)

(Bbmaj7)

14 13 (13) 14 16 13 16 16 14 13 15 17 15

Gtr 1, w/ Ruff D (2 times)  
(E7)

17 20 17 17 0 7 9 10 13 13 14 16 11 12 14

18 19 14 17 16 14 15 13 13 16 16 14 12 0

12 0 9 10 13 14 16 16 19 19 19 16 21 21 21 21

**F**

Gtr 1, w/ Ruff A (2 times)  
Gtr 4 times

5 7 7 9 7 9 7 7 9

9 10 10 12 12 14 12 14

*To Coda* 

**G]**  
Half-time feel  
Girs. 2 & 5 (acet)  
N.C. (Am7)  
Semi-cresc.,

The musical score for 'The Rose Tree' is presented on two staves. The top staff contains the melody, written in a single line with a treble clef. The bottom staff contains the bass line, written in a single line with a bass clef. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is divided into two systems by a vertical line. The first system contains the first eight measures, and the second system contains the last four measures. The title 'The Rose Tree' is written in a decorative font at the top of the page.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The score is divided into two systems by a double bar line. The first system contains 10 measures, and the second system contains 4 measures. The notes are mostly on the first four lines of the staff, with some notes on the first space (F#). The score is presented in a clean, black-and-white format.

H

N.C.(F#m7)

Gmaj7#11

Gtr 4

Staff 1: Melodic line with a long slur over the first four measures. Fret numbers: 5, 7, 6, 2, 2, 4.

Riff E

\*Gtrs. 1 & 6

Staff 2: Rhythmic riff with eighth notes. Fret numbers: 8, 2, 2, 2, 4, 2, 2, 2, 2, 2, 2, 3, 4, 0, 2.

\*Composite arrangement.

N.C.(F#m7)

Em7

Staff 3: Melodic line with a long slur. Fret numbers: 5, 4, 2, 4, 5, 5, 4, 5, 4, 2, 4, 4, 4, 16, 0, 0, 7, 8, 9, 10.

Staff 4: Rhythmic riff with eighth notes. Fret numbers: 0, 2, 2, 2, 4, 2, 2, 2, 2, 2, 2, 0, 2, 0, 3.

Gtrs. 1 & 6: w/ Riff E (3 times)

N.C.(F#m7)

Gmaj7#11

Gtr 4

Staff 5: Melodic line with a long slur. Fret numbers: 9, 10, 7, 9, 6, 7, 6, 9, 8, 6, 12, 11, 6, 6, 9, 11.

N.C.(F#m7)

Em7

Staff 6: Melodic line with a long slur. Fret numbers: 11, 9, 11, 9, 7, 6, 6, 6, 7, 6, 9, 12, 13, 15, 14.

17 14 15 17 14 17 15 13 12 14 15 12 14 15 14 12 15 12 14 12 15 12 14 15 14 12 14 12 14 12 14 16 14 12 11 12 14 12 11 11 12 14

N.C.(F#m7) (Em7)

11 11 14 14 12 11 9 11 12 9 11 12 11 9 9 11 9 12 12 11 9 7 9 11 7 9 11 9 7 7 9 7 6 7 9 7 6 9 7 5

N.C.(F#m7) Gmaj7#11

9 (9) 9 16 17 17 (17) 0 -3 1/2 Pitch 12

\*8va refers to harm only

N.C.(F#m7) Em7

(0) (0) (0) (0) (0) 10 1 1/2 (10) 16 19 16 19 16 16 (16) 19

Pitch C -1 1/2 B: C: F# C:

Em9

14 8 14 11 12 14 12 14 14 19

1 & 6

4 0 3 4 0 3 0 0 0 0 0

let ring

Eaddb9

(19) 17 19 17 18 19 17 20 19 17 16 16 16 8

let ring

8 6 4 6 8 6 4 6 4 6

I

Gtr 1 w/ Riff C (2 times)  
Gtr 6 locos

N.C.(Am7)

Gtr. 4

7 8 10 7 10 8 (8) (8) (8) (8) 6

\*w/ bar

(F7)

+1 +1 +1

-1

\*As before (next 11 meas.)

(B7)

8 7 9 10 8 10 13 12 14 12

(Bbmaj7)

+15ma

loco

P H

Pitch. B  
\*\*15ma refers to harm. only

(Am7)

(F7)

12 7 10 (10) 14 14 13 14 13 14 13 (13) 22

(B7)

12 10 8 8 6 0 7 8 7 8 5 7 5 0 4 16

+15ma

loco

P H



Gtr 1 w/ Riff D (2 times)

*D.S. al Coda*

**Coda**

Gtrs. 2 & 5 tacet

NC.(Am7)

Gtr.

## MOVIN' ON

By Joe Sarr

**A**

**Moderate Rock # 112**

The image displays a musical score for a piece titled "Moderate Rock". The score is written for guitar and bass. The guitar part is in 4/4 time and features a melody with a "mf" (mezzo-forte) dynamic and a "let ring throughout" instruction. The bass part is in 4/4 time and features a rhythmic pattern with a "mf" (mezzo-forte) dynamic and a "let ring throughout" instruction. The score includes a key signature of one sharp (F#) and a tempo/mood of "Moderate Rock". The guitar part is labeled "Gtr. 1 (dist.)" and the bass part is labeled "B.".

Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)  
 Csus4  
 C  
 Gtr. 3 (dist.)

The musical notation for the guitar solo is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The solo consists of a series of eighth and sixteenth notes, with some measures containing multiple beamed notes. The notation is written in a style that is common for guitar solos, with some notes marked with 'x' to indicate specific fret positions or techniques. The solo is divided into measures by vertical bar lines.

## B

[illegible][illegible][illegible]

& 2. w Rhy Figs. 1 & 1A (2 times)

C C sus4 C

G7sus4

Fadd9/A

Ctrl

Gr 1

Gr 2 Rhy Fig. 3

BbE

Csu54

C

Csus4

C

The musical score consists of several systems of notation. The first system includes a melodic line with various accidentals and a fretboard diagram below it showing fingerings (1, 2, 3, 4) and string bends (marked with 'X'). The second system continues the melodic and harmonic development, with a fretboard diagram showing a sequence of notes and fingerings. The third system introduces a new section with a key signature change to B-flat major (Bb) and a common time signature (C). This section includes a melodic line with a 'sandy gliss.' (sandy glissando) marking and a fretboard diagram showing a sequence of notes and fingerings. The fourth system continues the melodic and harmonic development, with a fretboard diagram showing a sequence of notes and fingerings. The fifth system concludes the piece with the text 'End Rhy. Fig. 3' and a final fretboard diagram showing a sequence of notes and fingerings.



# D

Gtrs. 1 & 2. w/ Rhy Figs. 1 & 1A (8 times)

Csus4

Gtr. 3

6 8 10 (10) 11 10 8 10 8 6 8

(8) 12 5 (5) 19 8

s 1 & 2. w. Rhy Figs. 2 & 2A

csus4

F

15 13 16 13 15 13 (15) 13 14 12 15 13 12 15 13 12 13 12 13 12 15 12 15 13 12

csus4

F

Sta

15 13 16 13 15 13 (15) 13 14 12 15 13 12 15 13 12 13 12 13 12 15 12 15 13 12

Gtrs. 1 & 2. w/ Rhy. Figs. 1 & 1A (2 times)

csus4

C

20 17 15 16 15 17 16 15 17 10 15 17 16 15 17 16 17 15 17 15

csus4

C

17 15 14 15 14 14 15 13 15 (15) 20

PS

# E

Gtr. 2. w/ Rhy Fig. 1  
G7sus4

Fadd9/A

Gtr. 3

12 14 13 14 15 15 13 14 13 14 13 14

Gtr. 1

3 3 0 1 0 3 3 3 0 1 0 3 0 3 0 3 0

Bb5

15 15 13 14 13 15 13 15 13 15 13 16 13 15 16

0 3 0 1 0 3 1 3 0 1 0 3 1 3 0 1 0 3

Csus4

18 16 17 15 17 17 17 15 17 15 13 13 15

w/ bar steady gliss.

G7sus4

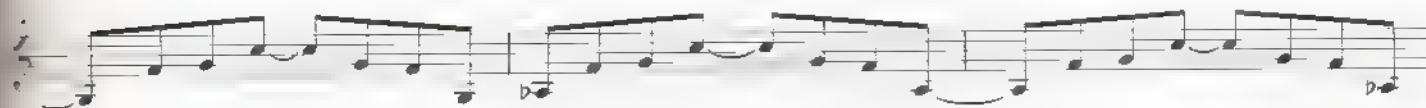
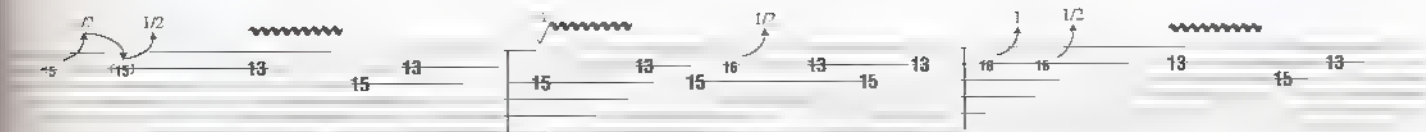
15 13 13 15

w/ bar

3 3 0 1 3 3 0 1 3 0 1 3 0 3 0 3 0



w/ bar



Bb9

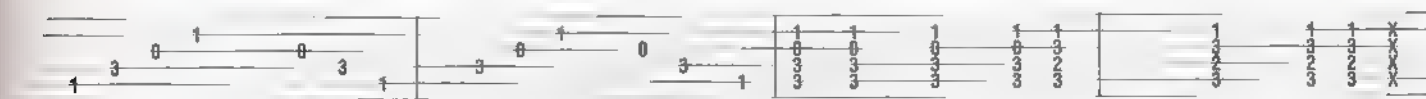
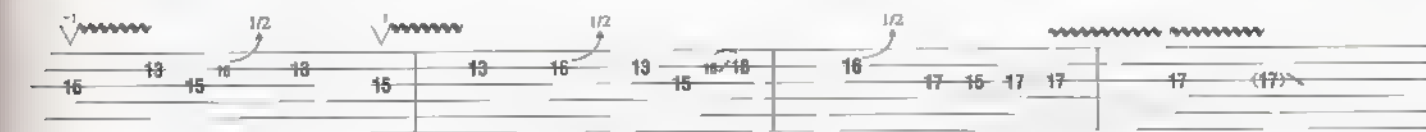
Csus4

C7



w/ bar

w/ bar



## F

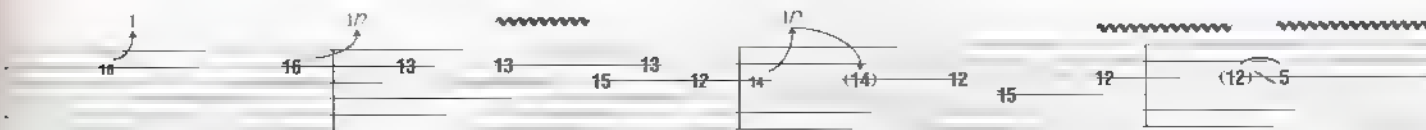
Gtrs. 1 & 2: w/ Rhy Figs. 1 & 1A (4 times)

Csus4

C

Csus4

C



Csus4 C Csus4 C

16 (16) 16 13 13 12 13 12 14 (14) 12 10 15 12 (12)

**G**

Csus4 C NC. Play 4  
Gtr. 3 Rhy. Fig. 4B End Rhy. Fig. 4B

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2 Rhy. Fig. 4A End Rhy. Fig. 4A

Gtrs. 1, 2 & 3. w/ Rhy. Figs. 4, 4A & 4B (till end)

Csus4

C

NC.

Repeat and

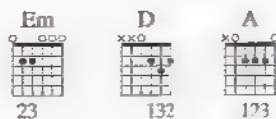
Gtr. 4 (dist.)

mf  
P.S.



# A LOVE ETERNAL

By Joe Satriani



**A**

Moderately slow  $\text{♩} = 80$

\*\* Dmaj7

Gmaj7

D/F#

(Cymbal)

Gtr 1 (elec.)

*mf*  
w/ dist.

TAB

Gtr 2 (elec.)

*mf*  
w/ clean tone and chorus  
let ring throughout

TAB

\*Gtrs. 3 (acous.)  
& 4 (elec.)

Rhy. Fig. 1

*mf*  
let ring throughout

TAB

\*Composite arrangement. Gtr 4 is multiple gtrs. arr. for one gtr. Gtr 4 w/ clean tone and chorus

\*\*Chord symbols reflect implied harmony.

Em7

A

TAB

End Rhy. Fig. 1

Gtrs. 3 & 4. w/ Rhy. Fig. 1  
Dmaj7

Gmaj7

D/F# Em7

A

Gtr 1

Gtr 2

Dsus2

D

D7

Gtr 1

Gtr 2

Rhy Fig. 2

Gtrs 3 & 4

10-12 12-5 7 7

3 4 5 5

3 0 0 2 0 0 3 0 0 0 0 3 2 0

E

14/16 16 14 15 14 (14) 12 14 15

0 0 1

0 2 0 1 2 0 2 0 2 0 2 0 2 1 2

D/A A

17 17 17

End Rhy. Fig.

# B

Gtr 3: w/ Rhy. Fig. 1 (1st 3 meas.)  
Gtr. 4: w/ Rhy. Fig. 1 (2 times)

Dmaj7

Gmaj7

D/F# Em7

Gtr 1

14 18 12 (12) 7 10 (10) 12 10 8 7 5 7 6 5 7 7 5 6 7 4 6

Gtr 2

3 6 4 7

6 9 7

2 4 7 12 14 (14) 16 12

Gtr 3: w/ Rhy Fig 1 (last 2 meas.)

Em7

A

Gtrs. 3 & 4: w/ Rhy Fig 2

Dsus2

D

12 14 12 10 12 10 9 10 9 7 9 10 9 7 5 7

5 7 8 10

(9) 9 11 9 7 7 7 4 7 7

D7

G

Gsus#4

G5

D/T#

10 12 13 12 10 10 12 12 6 7 9 7

10 9 7 6 9 7 6 4 2 0



E D/A A

(7) 12 14 15 14 12 14 15 17 11/7

Bm A G A

Gtr 1

15 14 14\12 12\10

Gtr 2

3 2 4 2

Gtr 3

2 4 3 4 4 0 2 2 2 2 3 0 0 0 0 2 2

Gtr 4

2 4 3 4 4 0 2 2 2 2 3 0 0 0 0 2 2

**C**

Dm

Cadd9

G/B

Gm/Bb

A

First system of guitar notation. The treble staff contains a melodic line with slurs and wavy lines. The guitar staff shows fret numbers: 8, (8), 10, 10, (10), 8, 7, 7, 9, 10, 8, 10, 13, 10, 8, 10, 13, 10. The bass staff shows fret numbers: 1, 8, 3, 0, 0, 1, 8, 3, 0, 0, 0, 2, 2, 2, 0, 2, 2, 2.

Dm

Cadd9

G/B

Second system of guitar notation. The treble staff contains a melodic line with slurs and wavy lines. The guitar staff shows fret numbers: 7, 9, 10, 8, 10, 0, 12, 9, 10, 12, 10, 13, 10, 13, 10, 10, 13, 10, 13, 10, 13, 10, 13, 12. The bass staff shows fret numbers: 14, 15, 17, 20, 20.

First system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bottom staff: Fret numbers. Measure 1: (12) 10 12 10. Measure 2: 12 10. Measure 3: 12 11 (11) 12 10 12. Measure 4: 12 10 12.

Second system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (half), E4 (half), F#4 (half), G4 (half), A4 (half), B4 (half), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half), E4 (half), D4 (half). Bottom staff: Fret numbers. Measure 1: 1. Measure 2: 0.

Third system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bottom staff: Fret numbers. Measure 1: 4 3 0 3 5 3 5 3 5. Measure 2: 0 2 2 5 3 2 2. Measure 3: 2 5 0 2.

Fourth system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bottom staff: Fret numbers. Measure 1: 7 (7) 5 0. Measure 2: 7 5 4. Measure 3: 7 5. Measure 4: 5 7 (7) 2 2.

Fifth system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bottom staff: Fret numbers. Measure 1: 7 12 7 12 7 12 7 12 7 12 7 12 5. Measure 2: 7 7 7 7 6 7.

Sixth system of musical notation for guitar. Top staff: Treble clef, key of D major, 4/4 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Bottom staff: Fret numbers. Measure 1: 3 4 3 0 4 0 3 5 0 5 0. Measure 2: 0 2 2 2 2 0 2 2 0 2.





D

P.S. .... 1

3 3 2 2 0 0 2 2 0 0

5 5 7

Riff A

End Riff A

12 12

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Gtr 2. w. Riff A

Em

D A

7 9 9 10 10 9 9 7 7 5 5 7 7 5 7 5 7 9 9 7 9 7 5

Em D A

A ⑤ open

Gtrs 3 & 4

*mf*

5 7 7 9 5 5 7 10 5 7

Harm.

*mf*

12 12 12 7 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

# E

Gtrs. 3 & 4. w/ Rhy. Fig. 1 (2 times)  
Dmaj7

Gmaj7 D/F#

*mf*

Em7 A Dmaj7

Gmaj7 D/F# Em7 A

Handwritten musical notation for guitar, measures 1-4. Treble clef, key of D major. Measure 1: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 2: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 3: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 4: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

Handwritten musical notation for guitar, measures 5-8. Treble clef, key of D major. Measure 5: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 6: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 7: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 8: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

3 & 4

Handwritten musical notation for guitar, measures 9-12. Treble clef, key of D major. Measure 9: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 10: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 11: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 12: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

Dsus2 D

Handwritten musical notation for guitar, measures 13-16. Treble clef, key of D major. Measure 13: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 14: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 15: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 16: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

Handwritten musical notation for guitar, measures 17-20. Treble clef, key of D major. Measure 17: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 18: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 19: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 20: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

Handwritten musical notation for guitar, measures 21-24. Treble clef, key of D major. Measure 21: D4 (x), E4 (x), F#4 (x), G4 (x), A4 (x), B4 (x). Measure 22: A4 (x), B4 (x), C#5 (x), D5 (x), E5 (x), F#5 (x). Measure 23: D5 (x), E5 (x), F#5 (x), G5 (x), A5 (x), B5 (x). Measure 24: A5 (x), B5 (x), C#6 (x), D6 (x), E6 (x), F#6 (x).

# CROWD CHANT

By Joe Satriani

## A Intro

Moderately ♩ = 120

N.C.  
Gtr 1 (dis.) (Drums and clapping) 3

mf  
\*w/ slide

C#5  
loco

E5

T  
A  
B

\*With R.H., rub slide back and forth over strings while L.H. mutes.  
Pitches shown are approximate

C#5

E5 D#5 C#5

E5 F#5 E5/B F#5/C# A5/E B5/F#

## B

N.C.

Oh

15w

PH

1/4

11 9 11 9 11 9 11 (11) 11 9 11 9 7 9

\*\*Multiple voices (throughout)

Oh

loco





Hey! Hey! Hey! Hey!

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures, each starting with a quarter rest followed by a half note, with the lyrics 'Hey!' written below. The middle staff is a guitar line in treble clef, featuring a melodic sequence of eighth and quarter notes, with some measures marked with an 'x'. The bottom staff is a guitar line in bass clef, showing a fretboard pattern with numbers 4, 7, and 4, and some measures marked with an 'x'.

Hey! Hey! Hey! Hey!

The second system of music continues the vocal and guitar parts. The vocal line (top staff) has four measures with 'Hey!' lyrics. The guitar line (middle staff) continues the melodic sequence, ending with a 'P.S.' marking. The bass line (bottom staff) continues the fretboard pattern, ending with a '12' marking.

**C**

C#m A B G#m A F#m

\*Gtr 2

The third system of music shows a guitar solo for Gtr 2. The key signature changes to two sharps (F#, C#). The solo is marked with a dynamic of *mf*. The notation includes a series of whole notes on a single staff, with fret numbers 9, 10, 12, 9, 10, and 11 indicated below the staff.

\*Organ acc for gtr

Gtr 1 Riff A

The fourth system of music shows a guitar riff for Gtr 1. The key signature remains two sharps (F#, C#). The riff is marked with a dynamic of *mf*. The notation includes a series of eighth and quarter notes on a single staff, with fret numbers 5, 6, 7, 8, 9, 10, 11, and 12 indicated below the staff.

9 12 14 11 12

End Riff A

4 6 6 6 4 6 4 6 5 6 X 0 5 7 6 8 9 9 X 0 4 6

A F#m G#sus4 F#m E D

14 14 14 14 13 14

6 2 6 2 1 7

5 7 7 X 0 2 4 4 6 6 6 2 4 0 2 2 X X 5 7

C#m B A G# C#5

12 11 14 13 14

5 8 6 5 6

4 6 6 X 0 7 9 5 7 7 X 0 4 4 6

P.S. P.S.

Gtr. 2 tacet  
N.C.

The image shows a musical score for the song "The Rose Tree". It includes three staves: a vocal staff, a piano accompaniment staff, and a pitch contour graph.

**Vocal Staff:** The melody is written in treble clef with a key signature of two sharps (F# and C#). The lyrics "Oh. \_\_\_\_\_" are written below the staff. The melody consists of a series of eighth notes, followed by a half note, and then a quarter note.

**Piano Staff:** The accompaniment is written in treble clef with a key signature of two sharps. It features a series of eighth notes, followed by a half note, and then a quarter note. The lyrics "Oh. \_\_\_\_\_" are written below the staff.

**Pitch Contour Graph:** The graph shows the pitch contour of the vocal melody. The y-axis is labeled with intervals: +1/2, 0, -1, -4 1/2, -2, and -6. The x-axis represents time. The graph shows a series of peaks and valleys, with the highest peak labeled +1/2 and the lowest valley labeled -6. The graph is labeled "P.II." and "w/ bar".

**Other Labels:** The label "15ma" is written above the piano staff. The label "(11)" is written below the piano staff. The label "w/ bar" is written above the pitch contour graph. The label "+1/2" is written above the highest peak of the graph. The label "-1" is written below the first valley of the graph. The label "-4 1/2" is written below the lowest valley of the graph. The label "-2" is written below the second valley of the graph. The label "-6" is written below the final valley of the graph.

**Footnote:** \*Vocal pitches approximate (next to 11)

[illegible]



Oh. \_\_\_\_\_

*loco*

+ + + +

T T T T

11 13 18 11

1/2 1/2

\*Tap w/ slide; vib. achieved by rubbing slide back and forth rapidly across string.

Oh. \_\_\_\_\_ oh. \_\_\_\_\_ Oh. \_\_\_\_\_ oh. \_\_\_\_\_

P.S.

1/2

11 11 11 9 11

C#5 E5 F#5 C#5 E5 D#5

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 4 6 4 6 4 6 4 6 9 8

C#5 E5 F#5 E5/B F#5/C# A5/E B5/F#

Hey! Hey! Hey! Hey!

4 6 4 6 4 6 4 6 9 11 7 9 7 9

# E

Gtr. 1: w/ Riff A (2 times)

Gtr. 2

C#m A B G#m A F#m G#sus4 G#m

C#m A B G#m A F#m G#sus4 G#m

Gtr. 1: w/ Riff A (4 times)

C#m A B G#m A F#m

Oh...

G#sus4 G#m C#5 E5 F#5 C#5

Play 4 times

Hey! Hey!

Gtr. 2

Gtr. 1  
divisi



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